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The Art Bulletin

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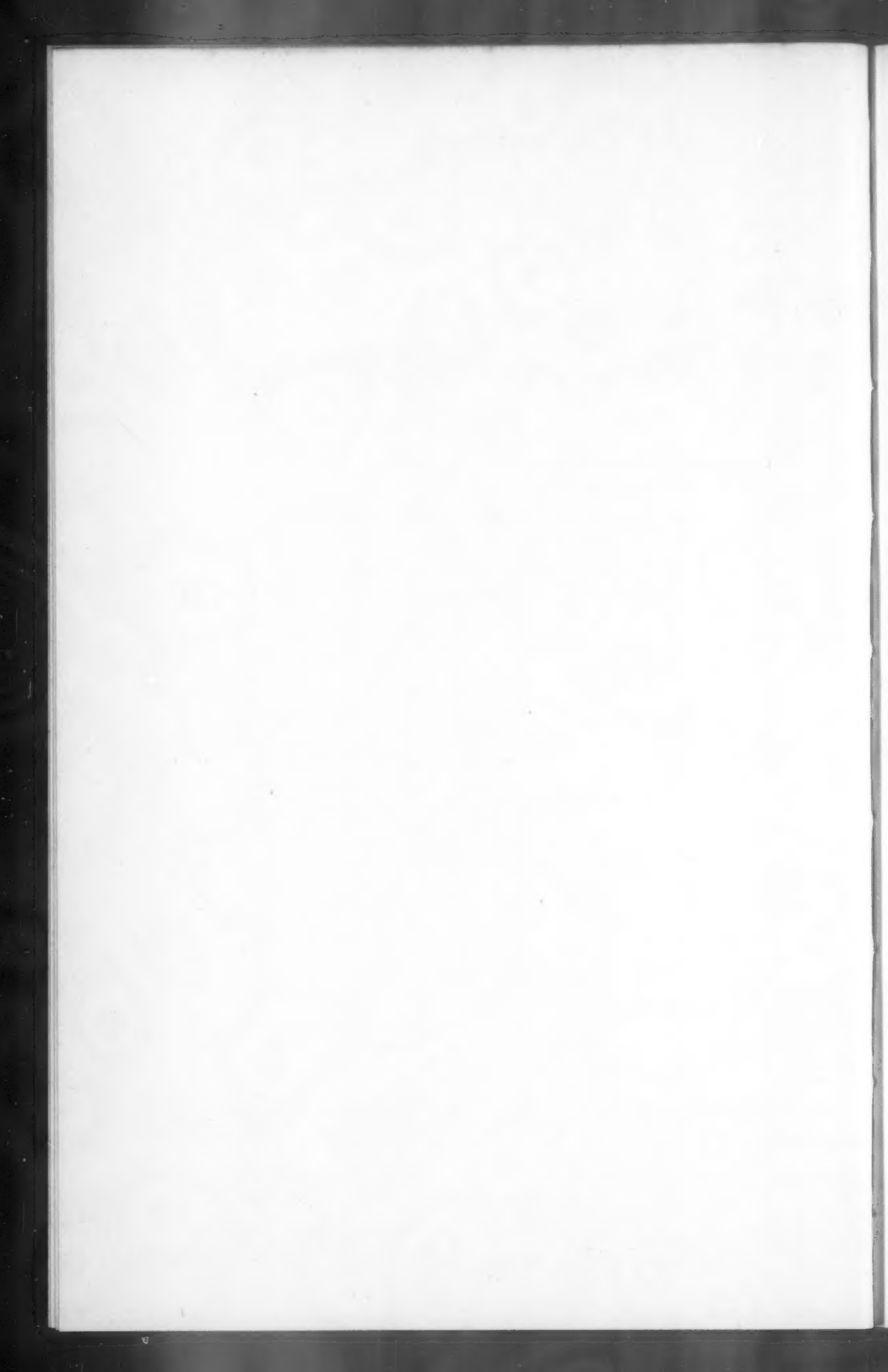
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BROWN UNIVERSITY, PROVIDENCE.

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The Phillips Memorial Art Gallery

By DUNCAN PHILLIPS

THE Phillips Memorial Art Gallery is now open to the public at 1600 Twenty-first Street N. W., Washington, D. C. This is to be the home of the collection for several years while plans for the permanent building are in a formative and plastic state. Although it is too soon to make definite announcements of all that we intend to do, since force of circumstances or changed conditions may cause our best laid plans to be altered or amended, nevertheless the time is ripe for telling about the treasures and for creating an interest in the special and novel character of the Phillips Memorial.

It is to be a home for the fine arts and a home for all those who love art and go to it for solace and spiritual refreshment. We wish, therefore, to create an atmosphere which is attractive and intimate rather than grandiose and institutional, in which visitors will feel inclined to linger, and to which they will wish to return again and again for a special sort of pleasure or for study. The ultimate building must not be large, no matter to what size the collection may grow. Our idea is not to show all of our treasures at once but to have ever varied and purposeful exhibitions, arranging the collection in units which would be frequently changed so that the walls of the various rooms would undergo interesting transformations.¹ No crowding of the walls nor disfiguring additions to the building as the collections grow can ever be permitted to destroy the harmony of our rooms and the essential domestic character of the architecture as a whole. In the fireproof storage vaults light and air will be supplied and the paintings hung on sliding screens, so that they can be at all times available

¹Frank Jewett Mather has written, "A season at the Phillips Memorial may be as exciting as a season of opera."

to the visitors. These storage vaults should be made to communicate with the auditorium, which we propose to have for plays, concerts, and lectures, and also with the rooms for special study, so that the lecturers and the students may avail themselves of the actual works of art and not have to resort to lantern slides and photographs. We intend to have a comprehensive art library and portfolios of prints. It is not our present intention to conduct an art school, in the commonly accepted sense of the word, though there may be studios in the building. We propose that the architecture shall be of some domestic type combining sensuous and subtle beauty with simplicity and quiet charm, some such low and rambling type, adaptable to sky-lit galleries, as the Italian villa or our own southern Colonial manor house. We hope for a site commanding a view of the beautiful city of Washington, for wooded grounds laid out with terraces and gardens modified, like the building itself, if Italian, to conform with our national character and appropriate not only to the architecture but to the local conditions of topography and climate.

It is proposed that each room in the building shall be regarded as an aesthetic unit, the decorative accessories changed with the changes in the exhibitions. Occasionally rooms will be devoted to the display of the best works by selected artists, rooms which will represent them from every aspect of their character and genius, and to which their admirers will wish to make pilgrimages to renew their interest and to refresh their faith. Occasionally rooms will be given educational intention. The origin and growth of certain aesthetic tendencies will be traced back to the early periods of art's history. The collection is to be devoted essentially to the art of our own time, but works of any period, no matter how remote, may be purchased or borrowed for educational purposes. In this way we can show the artist's evolving and revolving interests and aptitudes. Groups of works by artists of similar temperaments and of related aims would have special appeal for kindred spirits and would help to clarify for students certain significant aspects of the creative impulse through the

ages. The exhibition units will be composed not only of groups of related artists, showing similar training and intentions, but also of other groups, teaching, by means of contrasted merits, that in the house of art there are many mansions. It will be interesting to present contrasts of similar subjects treated at different times in different manners, thus teaching history and art simultaneously and to their mutual advantage.

Besides the rearrangement and alternating reviews of the permanent collections in the various rooms there will be a long gallery devoted to all kinds of exhibitions of contemporary art. Our most enthusiastic purpose will be to reveal the richness of the art created in our United States, to stimulate our native artists and afford them inspiration. In all the rooms the setting will be carefully planned, and executed with the object of enhancing the effect of the paintings, of emphasizing their essential character, and of producing a sympathetic background and a perfect *ensemble*. For instance, in the Twachtman room, those who know the marvelous nuances of color, opalescent and phosphorescent, in the works by this great master will be delighted to find these subtle felicities echoed in the background in choice bits of Chinese pottery, Persian lustre ware, or Greek glass. To complete the room imagine a black carpet and a wall like that in our present gallery, where a gray, transparent mesh hangs over the plaster, which is toned a delicate apricot.

Only time can tell whether our funds will be sufficient to purchase antique potteries and porcelain, bronzes and ivories, carved furniture, tapestry, and stained glass. Our modern sculptors, however, are quite as distinguished as our painters and worthy of the same support and faith, and as for our potters and goldsmiths, our craftsmen of all kinds, if they are yet inferior to the men of the earlier dynasties of the Orient and of the Middle Ages of Europe, it is only a question of relative quality. By our encouragement of native and contemporary work we can bring about another era of loving and inspired handicraft which will further glorify the meaning of common things. It will not be

our intention to compete with the great museums in assembling objects of historic interest or in having every phase and period in the history of fine and applied art represented with examples. We must specialize in painting, more particularly in modern painting, and it will be our pleasure to show how our American artists maintain their equality with, if not indeed their superiority to, their better known foreign contemporaries.

We are making no effort as yet to raise sums of money through benefactions from wealthy patrons, to which course we would turn only in case we later decided to enlarge the educational scope of the gallery and employ a staff of resident workers and specialists. Such a change of policy would bring us into competition with the museums of the country, which at present we regard with respect from the distance that separates the private dwelling house from the institution of learning. Of course, we mean to afford ample opportunities for study. Our lectures will not be comic monologues, nor our concerts jazz, nor our library shelves devoted to magazines on the movies.

Nevertheless, while we wish to create an atmosphere of culture in which people will feel mentally stimulated with a desire for knowledge, we wish it to be one in which there is no air of academic wisdom and formality. In other words, we wish to popularize what is best in art by the attractiveness of our methods of presentation without making concessions to the public in matters of taste or in the standards set for the works of art endorsed by the gallery. If we can make our visitors feel at home in the midst of beautiful things and subconsciously stimulated while consciously rested and refreshed, we believe that they will eventually absorb the point of view of our artists and remain thereafter on the same aesthetic level. We believe that it is never right to make art easy and popular at the risk of making it commercial and indolently conventional. If a renaissance of art is to come in our time, it must come not from the ever devoted few but from the awakened interest and enlightened patronage of the many. Our hope, therefore, is that by bringing art to the people in the most attractive way

without lowering our standards, we may relate beauty to their lives for their inspiration and solace without relinquishing our duty of guiding them to the heights of art and of keeping the fires burning on our own altars.

We are conscious of a desire to demonstrate that what we are doing, others can do, and that similar memorial galleries can be launched wherever there is a wish and a need for them. We would be glad if our building could be ultimately made a memorial composed of memorials, in other words, of rooms or exhibition units dedicated to the memory of the beloved dead. Whereas we shall specialize in modern painting, and whereas our inspired predecessor, Mr. Freer, specialized in Far Eastern art, the next memorial gallery might specialize in Italian Primitives, or in Colonial furniture, or in Flemish tapestries, or in Gothic glass. If our plan is worthy of our effort, it will be as a beacon light for others.

To accomplish our purpose, we plan to take the public into our confidence at the very outset of our enterprise. We wish to stimulate a demand for what we can supply and to counsel with men and women of many minds whose thoughts we need. There is but one way to bring scattered communities together, to consolidate their most inspired ideas, and to unite their most generous impulses, and that way is the way of the printed word, that ancient medium of exchange—the book. Therefore we propose to publish under the auspices of, and to prepare the way for, the Phillips Memorial Art Gallery, an annual volume for all the arts, even as the gallery is to be a home for all the arts. The first volume is now in preparation and is to contain not only the bare outline of our plans for the gallery and a catalogue of the collection, but essays on French and American painters represented in the collection, and critical notes on all the other artists preceding the list of works by which they are represented. The book will be profusely illustrated. A popular edition without the expensive features will also be published. In subsequent years we shall broaden the scope of our book,

which will include articles on all the arts, and reviews of the preceding season's best concerts, plays, operas, books, and exhibitions. There will be letters from London and Paris. Needless to say, our contributors will be the best authorities available. Contributions of original drawings will supplement the photographs, and we shall obtain permission to reprint short stories, one act plays, lyrics, essays, and musical compositions—offering work especially made for us when of sufficient merit. There will be a forum for the exchange of ideas and suggestions for the future development of the Memorial Gallery and its activities. The first of a series of inexpensive monographs is the present volume on Daumier.

Although we are dreaming already of the remote future and planning for posterity, yet we welcome interest in our modest beginnings and we welcome all who care to come to the two small rooms which must constitute for the present the home of the Phillips Memorial Art Gallery.



JEFFERSON CITY, MO., CAPITOL: INDIAN ATTACK ON THE VILLAGE OF SAINT LOUIS, 1780, BY OSCAR E. BERNINGHAUS.

Some Decorations In The New State Capitol At Jefferson City, Missouri

By JOHN PICKARD

AMONG the monumental structures which have been erected in the United States during the last twenty years the new Missouri State Capitol takes very high rank. It was fortunately completed just prior to the war and in the past two years some important decorations have been placed in position upon its walls. In the central part of the structure is a great museum room which was intended as a historical museum; but two years ago the legislature renamed it "Soldiers and Sailors Museum," and arranged to have displayed therein the battle flags carried by Missouri soldiers in all the wars in which Missouri has had a part, together with a large number of relics connected in some way with these wars. Here have been placed a remarkable series of paintings illustrative of the part played by Missouri soldiers and sailors in many wars.

Plate XII gives a reproduction of a painting by Berninghaus, a well-known St. Louis artist, representing the Indian attack on the village of St. Louis, 1780. For more than a year the English had been planning with a force of Indians under Canadian leaders to launch an attack on St. Louis, well knowing that with this post destroyed nothing would prevent them from sweeping down the Mississippi, even to the Gulf. On May 26, 1780, fifteen hundred Indians officered by Canadians and British launched an attack on this little settlement. There were but ninety-seven male householders in St. Louis at this time, but the inhabitants had built a rude stockade around their village. They were in possession of one small cannon and their vigorous defense surprised the Indians and soon caused the fury of the attack to abate. The town was saved; the first battle for the soil of Missouri was won.

The picture reproduced on Plate XIII is by the same artist and marks another epoch in Missouri history. The War of 1812 reached Missouri only indirectly. The English continued their policy of inciting the Indians from time to time to make forays against the settlers. But in 1814 General Henry Dodge with a company of regulars and a force of rangers and friendly Indians rounded up the Miami Indians and compelled them to surrender. They were removed from the state; this practically put an end to that border warfare which had harassed Missouri for more than a generation.

One of the most remarkable military expeditions in the annals of time was that of General Doniphan in the Mexican War. With only about nine hundred Missourians he marched across the plains of the West to New Mexico, captured it, then turned south-east into Old Mexico. The culmination of a series of brilliant victories over the Mexicans was reached in the Battle of Sacramento in 1847. At this place four thousand Mexicans had for weeks been awaiting the arrival of the Missourians. The Mexicans occupied a strongly fortified height. They were thoroughly equipped and supplied with cannon. So sure were they of victory that they had prepared "strings and hand-cuffs" in which they meant to drive the Americans as prisoners to the city of Mexico. Doniphan's forces numbered hardly nine hundred effective fighting men, yet the victory was won by the men from Missouri with a loss of but one killed and eleven wounded. The Battle of Sacramento then forms the third of this epic cycle of Missouri warfare.

The fourth painting represents the military occupation of Havana in the Spanish-American War. Missouri soldiers did not get into the actual fighting, but in this painting the Sixth Missouri Volunteers are shown entering Havana amid the great acclaim of the grateful Cuban population. The two paintings last mentioned are the colorful work of another St. Louis artist, Mr. Fred G. Carpenter.

In the Civil War Missouri was one great battlefield, on which the Missourians representing the Confederacy



JEFFERSON CITY, Mo., CAPITOL: SURRENDER OF THE MIAMIS TO GEN. HENRY DODGE, 1814, BY OSCAR E. BERNINGHAUS.





JEFFERSON CITY, MO., CAPITOL: BATTLE OF WILSON'S CREEK, BY N. C. WYETH.





JEFFERSON CITY, MO., CAPITOL: BATTLE OF WESTPORT. BY N. C. WYETH.



and those representing the Union fought for four bitter years. Two paintings by N. C. Wyeth of Chadds Ford, Pennsylvania, commemorate this period. The Battle of Wilson's Creek (Plate XIV), October 10, 1861, was one of the most important and bloody battles fought in the early part of the Civil War. The Federal forces numbering about fifty-five hundred men were under the command of General Nathaniel Lyon who had marched out of Springfield to surprise and attack the Confederate forces encamped at Wilson's Creek twelve miles away. The Confederates were under the command of Generals McCulloch and Sterling Price, a Missourian, and numbered about ten thousand men. Price was the hero of the battle. His men were armed almost exclusively with shot guns which forced the very closest fighting. They had little or no equipment except what they brought from their homes. It was the deadly work of the shot guns and the desperate charges that made the Battle of Wilson's Creek one of the bloodiest of the Rebellion. In this battle General Lyon was killed; the Confederate forces were successful.

Near the end of the war, October 23, 1864, came the Battle of Westport (Plate XV). This represents the desperate attempt of the Confederates to rush the Federal batteries in position along the ridge to the right. They were met by the Union Cavalry in one of the most thrilling charges of the war. It happened near the end of the battle in the bright sun of a clear autumn day. The two masses of horsemen clashed at full speed, the sound of the impact, as related by an onlooker, was heard above the roar of the guns. The painting represents the critical and deciding moment not only for the Battle of Westport but for the control of Missouri. Never again in the Civil War was Federal power in Missouri in danger.

The seventh lunette by Adolphe Blondheim of Provincetown, Massachusetts, represents the Battle of Vauquois Heights at the opening of the Meuse-Argonne battle in the Great War (Plate XVI, a). This hill was the most perfect example of German fortification and was attacked and captured on the morning of September 26, 1918, by the Thirty-fifth Division, composed of Missouri

and Kansas troops. The painter endeavors to show the splendid spirit of the Thirty-fifth Division in action during the battle. General Pershing has said that this battle on the morning opening the Meuse-Argonne campaign was of vital importance for it demonstrated that the American troops were going forward and that therefore the war was won.

The eighth painting is by Lieutenant-Commander Reuter Dahl of the United States Navy. It is entitled "The Navy Guarded the Road to France" (Plate XVI, *b*). It is a notable fact that this is the first monumental painting in this country in honor of the navy to be placed on the walls of a public building not under the control of the naval authorities. Captain Taussig of the well-known St. Louis family of that name was in command of the destroyers which were sent over immediately after the United States entered the war to assist the British in guarding the road to France. At the end of his three thousand mile journey Captain Taussig was met by the British with this question, "When will the American forces be ready to go into action?" The answer was, "*We are ready now.*" This painting represents the stern of the destroyer, Wadsworth, which was commanded by Taussig. The captain is shown watching the effect of a shell that has been fired at a submarine periscope. On a following sea come the transports resplendent in their camouflage, which, by the way, is drawn from the models supplied by the Navy Department. The picture conveys the idea of the convoy's duty and shows with a heroic personal touch that the navy was there with the "fighting punch."

The Senate Chamber has two mural decorations by Richard E. Miller, a native of St. Louis, who is an artist of whom Missouri may well be proud. Plate XVII, *a*, represents a painting nineteen feet high and eight feet wide showing Thomas Jefferson at the door of the White House welcoming the great explorers, Lewis and Clark, on their return from their remarkable trip across the continent.

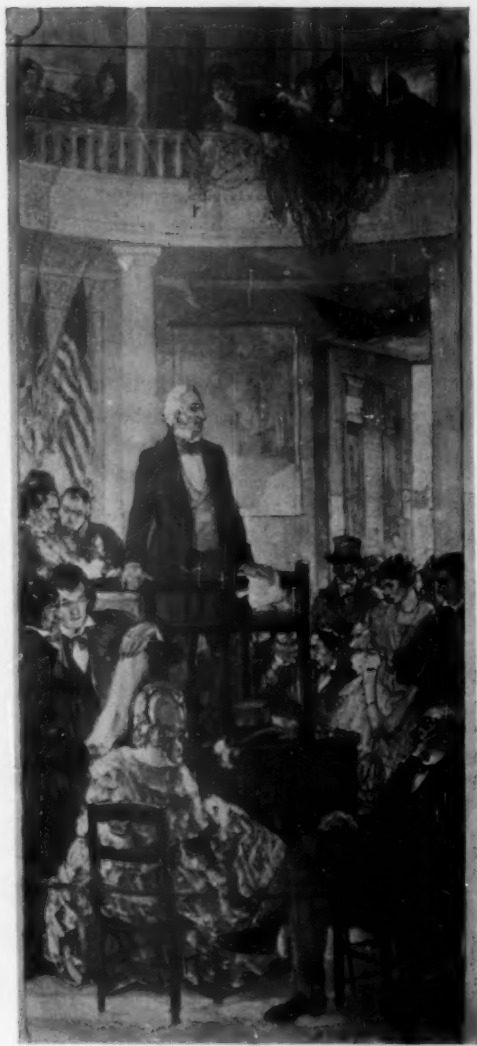
Plate XVII, *b*, a companion piece to the preceding, represents the great Missourian, Thomas H. Benton, who was distinguished particularly for his advocacy of



JEFFERSON CITY, MO., CAPITOL: VAUQUOIS HEIGHTS, BY ADOLPHE BLONDHEIM.



JEFFERSON CITY, MO., CAPITOL: THE NAVY GUARDED THE ROAD TO FRANCE, BY H. REUTER DAHL.



JEFFERSON CITY, MO., CAPITOL: RETURN OF LEWIS AND CLARK, and BENTON AND THE WEST,
BY RICHARD E. MILLER.





JEFFERSON CITY, MO., CAPITOL: MISSOURI, BY HERMAN T. SCHLADER-
MUNDT.



the West. He realized the possibilities of the West long before his contemporaries had any conception of them. In this painting Benton is represented delivering a speech in the rotunda of the St. Louis Court House, in 1849, urging the building of the first transcontinental railroad. In a magnificent peroration Benton advocated the construction of "this line which will be adorned with its crowning honor, the colossal statue of Columbus, whose design it accomplishes, hewn from the granite mass of a peak of the Rocky Mountains overlooking the road, pointing with out-stretched arm to the western horizon, and saying to the flying passenger, 'There is the East, there is India.'"

In the west wall of the House of Representatives is a window thirty-one feet long and fourteen feet high. The central figure of great dignity and nobility, representing the State of Missouri in times of peace, is seated in a niche on a raised platform (Plate XVIII). To either side of her are standard bearers with United States flags. At her side and feet are children. On the two corners of the platform are seated figures: the one to the left, Industry, holding a web; the one to the right, Learning, with scroll and books. In the left panel are Commerce, Mining, and Agriculture, with a background showing ships etc. In the right section the Arts, Science, and Justice are represented. The entire picture panel is surrounded by a border of rich design symbolizing Missouri as the mother of states. It contains the shields of various states which have been connected with Missouri bound together by figures of ornament. Incorporated in the side borders are two circular panels with picture subjects, one a Mississippi River boat and the other the ruined columns of the old university building at Columbia.

The various works of art mentioned in this article form but the beginning of the splendid decoration of this noble structure. Frank Brangwyn is already working on the decoration for the pendentives of the central dome. The state has just appropriated \$300,000 for the continuance of this great work, and there are in contemplation not only further paintings and tapestries and stained glass windows, but superb sculptural decorations.

The Application of the Munsell Color System to the Graphic Arts

By ARTHUR S. ALLEN

COLOR enters into all our lives, it surrounds us every hour of the day. We are unconscious of its influence because we know so little about it. It is more constantly about us than music and is more essential to our happiness.

Nature continually shows us beautiful color relations and prepares the best effects for our eyes. That is why she covers the earth with a grayish green carpet in spring and summer, and a grayish green yellow carpet in fall. She presents us with brief and brilliant sunsets. We admire them and exclaim at their beauty, but we would not notice them if they were constant. Their great beauty lies in the long gray days that surround them.

What makes the purple wistaria so beautiful in the warm sunlight of spring? It is the surrounding grayish green of the winding vine and stock, the grayish green being the complementary color. Complementary colors, when in proper proportions, make neutral and harmonize with each other.

The eye resents gaudy unbalanced color and is constantly in readjustment, straining to maintain balance, always closing when over-stimulated. All great colorists make use of small color differences, while the bungler is led by the idea that "much makes much" and thus reaches his aims by strong color effects.

In the practical application of color in different branches of the graphic arts, we have suffered from not being able to describe color in definite terms. We have used *Perriwinkle Blue*, *Palm Beach Buff*, *Steel Blue*, and innumerable other terms which convey an entirely different meaning to each of us.

Robert Louis Stevenson's contribution on this subject is interesting. Writing from Samoa on Oct. 8, 1892, to Sidney Colvin in London, Stevenson says: "Perhaps in the same way it might amuse you to send us any pattern of wall paper that might strike you as cheap, pretty, and suitable for a room in a hot and extremely bright climate. It should be borne in mind that our climate can be extremely dark too. Our sitting room is to be in varnished wood. The room I have particularly in mind is a sort of bed and sitting room, pretty large, lit on three sides, and the colour in favour with its proprietor at present is a topazy yellow. But then with what color to relieve it? For a little work-room of my own at the back, I should rather like to see some patterns of unglossy—well, I'll be hanged if I can describe this red—it's not Turkish and it's not Roman and it's not Indian, but it seems to partake of the two last, and yet it can't be either of them because it ought to be able to go with vermillion. Ah, what a tangled web we weave—anyway, with what brains you have left choose me and send some—many—patterns of this exact shade."

Where could be found a more delightful cry for some rational way to describe color? He wants "a topazy yellow" and a red that is not Turkish nor Roman nor Indian, but that "seems to partake of the two last, and yet it can't be either of them." As a cap to the climax, comes his demand for "patterns of this exact shade." Thus one of the clearest and most forceful writers of English finds himself unable to describe the color he wants. And why? Simply because popular language does not clearly state a single one of the three qualities which are united in every color and which must be known before one may hope to convey his color conceptions to another. The Munsell system makes it possible to describe color as the eye sees it.

I take, for instance, an object which would be described as orange in color. I change the light on it and it is still orange in common terms but is greatly different in value and chroma. From the standpoint of accurate color, it is no longer the same orange and as it is neither lemon nor peach, how am I to describe the new color?

According to the Munsell system, the first orange is accurately described as Yellow Red with some numerical designation, e g., 6/9, meaning that it contains both yellow and red, reflects six degrees of light (absorbs four out of a possible ten), and is nine steps (out of a possible ten) from neutral gray. I now put it under a different light and instead of being the same orange as before, it is Yellow Red 8/8. Again I place it in a different light and it reads Yellow Red 7/6.

Color, according to Munsell, is composed of three dimensions: hue, value, and chroma.

Hue is the quality by which we distinguish one color from another, as red, blue, green, etc.

Value is the quality by which we distinguish a light color from a dark one, i. e., in the range from white to black.

Chroma is intensity of color, that by which we distinguish a strong color from a weak one of the same hue.

These three dimensions are well illustrated by a divided orange. Suppose we peel an orange and split it naturally into five sections, leaving them all connected at the bottom, to keep them in their relative positions. Then, let us say that all the reds we have ever seen, both light and dark, weak and strong, are gathered in one of the sections, all the yellows in another, all the greens in a third, all the blues in a fourth, and all the purples in a fifth. Next, we assort all these hues in each section so that the lightest of each hue are near the top and grade regularly to the darkest near the bottom. The orange is then filled with assorted colors graded from white to black, according to their values. A slice near the top will show light values in all hues, and a slice near the bottom will find dark values in the same hues. A slice across the middle discloses a circuit of hues all of middle value, this being midway between white and black. Thus we describe the two dimensions, hue and value. Now, suppose we stick a hat pin through the middle of the orange from one side to the other. Along this line would be described degrees of chroma, or intensity. This third dimension accounts for two opposite colors mixing to make gray in the center.

With the use of the Munsell system, we are able to describe a color accurately and are not obliged to resort to such descriptions as *Perriwinkle Blue*, *Palm Beach Buff*, *Steel Blue*, as above mentioned. With knowledge of this system, it is possible for a person in New York to call another in Boston on the telephone and definitely describe a color with mutual understanding. In fact, this is being done in many cases.

When F. G. Cooper, a user of the Munsell system in all his color work, lived in Hollywood, California, he did work for many eastern concerns. I remember his designing an advertising card for the Maryland Telephone Co. and calling the three colors for the card B G 5/5, R 5/5 with a background of N 7. The inks were delivered to the engraver, and the work printed to the satisfaction of both Mr. Cooper and the customer; and no color sketch was submitted.

The Munsell system is used in various branches of the graphic arts in designing, engraving, and printing. That most of the productions in these lines are poor is due largely to the wide gulf existing between the artist and the finished product. Take, for instance, the production of the colored cover of a magazine. What is the artist's position and contribution? He paints a girl's head for the cover (goodness only knows why it must always be a girl's head). It is a creditable effort, well done and suited to the purpose. It is accepted by the publisher. Then the slaughter begins. They paint a red background around it. It must be seen. (Of course, this prevents it from being seen, but they don't think so.) The names of all the contributors are arranged around the girl's head in this background. The name and date of the magazine is placed above, usually covering the hair and head. The artist's creation is now hardly recognizable but it pleases the publisher and he says it is what the people want. In order to make the magazine pay, the publisher has sold the back page to Jello, and Jello has paid \$5,000 for the space. Therefore, what is left of the cover is now sacrificed to the indifferent color schemes of this \$5,000 Jello package, which must be exactly like the sample regardless of everything else.

Points Of Approach In The Teaching Of Elementary Art History

By ERWIN O. CHRISTENSEN

THE history of art is still a new thing in our college curriculum, and it is still newer with the majority of people who register for it; it is especially new for those who have never before come near the art department of their college. Experience has taught me that it is safest not to assume any clear ideas on the part of the students in regard to the scope and nature of the work. Queer notions and misconceptions are still rampant with the public and our freshmen and sophomores are no exceptions. A remark that a colleague made to me several years ago has lingered in my memory as an example. We were discussing modern French painting and I had commented upon its general excellence. He said he believed it would be better, under the circumstances, for us to supply our need for pictures and other art objects wholly from France. To him, in other words, art was a mercantile commodity; it meant only the product not the act of production. No doubt the analogy of Parisian hats and gowns was latent in his mind. In the light of such experience I feel it is the art instructor's first duty to dispel a few illusions and mistaken ideas. With the publicity given to the sale of "old masters" by our daily and periodical press, particularly whenever enormous sums are involved, it is imperative to point out that a sale price, whether large or small, is not an exact indication of permanent artistic value. In this connection it is pertinent to show that age is in itself no criterion; artistic interest and antiquarian interest are distinct and must be kept so. It is necessary to correct other false impressions which arise from the very term *art*. To many students it suggests the possession of a special talent which the average student knows he lacks.

He may be equally convinced that he will not become an author, yet the study of English composition and of literature are accepted by him without any undue exhibition of stage fright. After these and similar misunderstandings have been cleared away, the instructor can feel freer to develop his subject and can feel more certain that he stands on a common ground with his students.

In the following I wish to suggest four points of approach for a general course in the history of art. The type of course I have in mind would trace the development of occidental art from the days of ancient Egypt to the present. Although each instructor will inevitably decide upon his individual organization of material, proportioning of lectures and conferences, and distribution of time, the suggestions I shall offer will apply *mutatis mutandis* to any course of the above description.

The first point of approach is the introduction to the student of a series of masterpieces, for it is almost axiomatic that a certain familiarity with important monuments is the first, if not the full, aim of a general course. The characteristics of a few superlative works of art can be so firmly impressed on the student's mind that in after life these familiar buildings, statues, and pictures will be recognized at a glance wherever seen. There is a danger of forgetting that the average sophomore or junior in our colleges has not been brought up on masterpieces, whether in reproduction or in the original. Courses in the history of art must work for their own recognition and must build up their own clientele among the students. For the majority, who have little confidence in their artistic ability, the study of interesting monuments with a minimum of laboratory work will make most appeal. Considering the general nature of the course, the fact that it is intended to give a fair idea of the art of many centuries, there is great danger of confusion. For this reason, as well as for the reason that most of the students desire to learn especially about the things with which they will possibly come into contact in later years through reading, conversation, or

travel, a few typical works, including the chief exponents of each period, have to be selected from the many. A variety of names and dates can be avoided, since the purpose of the course is neither chronology nor biography; the necessity of employing some foreign terms creates an equally binding obligation to suppress every unnecessary burden to the memory. An orderly exposition of the chief significant characteristics of a monument with constant reference to an adequate illustration of it on the screen is most productive of good results, for it holds the student's attention and even encourages him to look rather than take notes. The taking of notes while illustrations are being shown may easily become an evil: instead of absorbing through the eye, the student scribbles down, without verifying by his own observation and thus learning to see for himself, a part of what the instructor says.

The second point of approach is the explanation of the particular problems that the artist, or the period as a whole, tried to solve. The student must first be made to understand the aspirations of the architect, sculptor, or painter, in each case, as far as it is possible to set them forth in clear terms. The peculiar difficulties of the artist and the means and methods available for their solution can be discussed. The measure of success will then be gauged by the artist's own standard. It will be the problem of the instructor to present these aims of art in different periods to his audience, to develop the "ideal of beauty," as it has been called, of the particular period, and finally to point out to what extent individuals have come up to the mark of their own setting. The student will learn that different periods have manifested their ideals of beauty along different lines; that when old fields have been exhausted, new ones reflecting better the changed spirit of the age have been conquered. The history of art will then appear not merely as a sequence of good and bad styles, but rather as a succession of different ideals of beauty, each a mode of expression of the civilization of its day. Teaching the history of art in this sense will widen, I hope, the student's range of susceptibility to

beauty in its various aspects. For the moment he must be encouraged to divest himself of his more modern point of view. With a sympathetic understanding for a different atmosphere the student can gradually learn to discover and enjoy beauty in forms that at first acquaintance must seem foreign to him. I am, of course, not deceiving myself that within a limited time all students will gain a fine understanding and feeling for diverse qualities. That can only be achieved by long training and is bound to vary with individual temperaments. We are, after all, chiefly products of our own age, and, in spite of some ability to assimilate different points of view, we are more susceptible to the thing that we can understand automatically. If we remember our own experiences we shall have to admit that our own taste has changed from the time we were first thrilled by a picture for which we have now but a sad smile. At that time we were probably not very different from the average student whom we now propose to instruct. If the instructor treats the history of art as a succession of different ideals of beauty, expressive of their respective cultural epochs, and keeps the discussion of fundamental principles in reserve, I feel a greater intimacy will be established between instructor and student. For the student will feel less restraint when he sees how laws and principles are evolved before his eyes. At least passively he is taking part in their formulation. On the other hand, if the instructor starts out with a standard of perfection, by which he attempts to solve all difficulties, he is more apt to get into the habit of talking over the heads of the students and consequently of losing their interest. The less alert then understand but vaguely why one thing is praised and another condemned.

The third point of approach is the comparison of the various works of art studied. Since it is intended to trace the history of art, it is essential to elucidate the relationships between different works, between different men, between different countries, and between different periods. For example, it can be shown that certain qualities are recurrent because they depend upon

limitations and possibilities inherent in the material used. Some attention must be given to the three important matters, transitions, origins, and influences; but the study of the first must not be pressed too far into the realm of theory, the study of the second must not be exaggerated into a worship of "primitives," and the study of the third must not degenerate into the tedious enumeration of insignificant imitators. By their very nature these subjects are better left to the advanced student.

The fourth point of approach is the demonstration that art is the expression of the people, place, and period which produce it. If we treat the history of art as an integral part of the history of civilization, we must show concrete illustrations of the parallelism between tendencies apparent in architecture, sculpture, painting, or the decorative arts and tendencies in religion, literature, politics, or social life. This, of course, opens up a tremendous field. It can hardly be expected that the art instructor will follow in detail the countless relations and interrelations of art and civilization in general. His illustrations must be condensed to a few pregnant examples. For Greek architecture and sculpture, some corresponding manifestations of the same Greek spirit in the province of drama are appropriate. For the Gothic period, there is a suggestive parallel between mediaeval reasoning, as illustrated in scholasticism, and mediaeval construction, as illustrated in architecture. For the Renaissance and for modern times, parallels of this sort are abundant. In order to have them mean something to the student, however, they must be drawn in a less schematic but more penetrating fashion than Fletcher, for instance, has drawn them in his textbook on architecture. The mere arrangement of a few facts grouped under such headings as history, climate, political and social influences, with very little attempt to establish connections and to show what these things have to do with the art of the time, is almost useless. The less time the instructor is able to devote to this background, against which the thread of his history is to be followed, the more careful he must be to render it with telling strokes. If the student has received in-

spiration in class he is more apt to seek further knowledge in outside reading. Wherever convenient it is stimulating to call attention to allied studies, such as history, literature, and psychology.

It is superfluous to say that these four are not the only four points of approach in a general course in the history of art. They are the ones which I have found most valuable in my own experience. They are, of course, not to be thought of one by one in the order named, but to be utilized collectively. The broadening influence of a course taught in this way accords with the purpose for which the study of art has been introduced into the college curriculum. This purpose is not only to teach artists but more especially to help create a higher standard of understanding and appreciation of art on the part of the public.

REVIEWS

The Things Which Are Seen. By A. Trystan Edwards.
8°, 355 pp., 86 figs. London, Philip Allan & Co., 1921.

Surprise and even offense are among the best of intellectual stimulants. The mind is often more pliable, more open to ideas quite contrary to its usual manner of thought when it has been violently shocked by assertions which for the moment are received with opposition. The British architect who is responsible for the book under discussion seems to appreciate the value of this method of approach to his audience. The title itself is promising, and when we read the opening paragraph of the opening chapter: "The first of the visual arts is the art of the cultivation of human beauty, the second is the art of manners, the third is the art of dress, and the fourth is architecture; and then there are the minor arts of painting and sculpture," the salutary mental disturbance is accomplished.

Our curiosity is aroused, and we push on to find the principle by which such an unexpected hierarchy of the arts has been set up. Edwards does not keep us in suspense. Let us continue our quotation: "If anyone be inclined to quarrel with the order given here, if he complain that it is wrong to place dress before architecture and that only a philistine would call painting and sculpture minor arts, he can easily be corrected; for this order of precedence, although it may give offense to many of those who are accustomed to arrogate to themselves the title of artists, can be shown to be in complete accord with the judgment of mankind, with that mature judgment which best finds its reflection in the opinions of *the average man*." The basis of this valuation of the arts lies, then, in social considerations; and our author makes no other claim for it, believing as he does that the highest mission of art is social. It is by observing the actions

of "the average man" that we arrive at the proper valuation. "The average man" does not express himself in words; if he did, there would be no need of sociologists to interpret society. Moreover, the greater the importance of a thing, the greater is its personal significance, and, consequently, the greater is our antipathy towards a discussion of it. For a false squeamishness has been cultivated in these respects, so that we are ashamed to acknowledge our delight in human beauty, manners, and dress. Misplaced moral intentions are partly to blame for this; but by a just interpretation of the higher arts, showing that the aesthetic code comprehends the moral, the usual enmity between the artist and the moralist can be banished and frank discussion of the high personal arts can become as natural and as useful as discussion of sculpture and painting, literature and music.

The exposition of the major arts, as Edwards considers them, is delightful in its originality both of ideas and of expression, and at the same time much of it is convincing. If we allow ourselves to look at the questions from his standpoint, we must acknowledge a justice in his frank, dogmatic assertions. The chapter on architecture is particularly suggestive. Here, as elsewhere, the subservience of each art to those higher in the scale is emphasized. The author's contention that only by a strict regard to that subservience can any art be successful is perhaps most clear in this case. The importance of the recognition by architecture of the first of the arts is, as Edwards explains it, perfectly obvious: a house is not successful if it is destructive of the physical health and consequently of the physical beauty of the inhabitants, nor if it belittles or is in any way unbecoming to them. The deference of architecture to the art of manners is likewise a recognizably important feature when we think of the ill-mannered attitude many buildings take, flaunting glaring red façades in the midst of quiet, unobtrusive buildings, or otherwise making themselves bad neighbors. There is, however, an inconsistency in Edward's treatment of the relationship of architecture to these two arts. He is interested in the manners of

buildings themselves, but in the beauty of human beings. If he will have architecture serve the beauty of human beings, then he should have it served also the manners of human beings. But if it is the manners of buildings that it upholds, then consistency would require that good architecture uphold the beauty of buildings, that is, that it serve the art of architecture. For buildings, then, if Edwards had been consistent, he would have seen that architecture is the first of the arts.

One phase of bad manners in architecture which the author discusses gives an interesting contradiction to the principle of "truthfulness in construction," concerning which we have heard much of late. We have been told that the most successful kind of sky-scraper is the one that does not attempt to conceal its steel construction, and critics have seen great virtue in the frank display of beams and girders, of service quarters and systems of sanitation; but Edwards reminds us that "The bones of our body are not exposed to view, and the crude outlines of our sinews are modified by a covering of flesh. . . ."

That the art of dress is far more highly developed than that of architecture and can teach the latter much is revealed in the fact that we have a stronger sense of fitness and propriety in the matter of dress than in that of building: "A shop with a big dome is rather like a private citizen who chooses to don the mayoral robe and chain simply because he could afford to buy them and thought they were becoming to him."

The chapter on painting and sculpture seems less interesting and less just than the earlier ones. The author is so opposed to the usual predominance of these arts that it is not strange if he spends most of his efforts in pulling them down from their high pedestal and fails to do justice to them. When he gives as his reason for calling them minor the assertion that they are only the reflection of reality, we are reminded of Plato's thesis, the arguments concerning which are so old that it is useless to enter into them here. We cannot but take exception to the contention that the function of these arts is to serve what the author has designated

as the major arts. Surely, an Italian primitive painting of a Madonna cannot be said to serve the art of human beauty, by promoting the ideal of physical development and bodily perfection. Its relation to the art of manners is probably indifferent, neither helping nor offending. It is possible that it may give some useful hints for dress design, and it may be made to serve as a decorative adjunct to architecture. But one who through long association has learned to appreciate this kind of painting will hardly see in these possible uses the real value of the picture. The enjoyment that it gives in itself, considered apart from any relationships to external things, is what the connoisseur prizes. Probably our author would answer: "But it is *the average man*, not the connoisseur, whom we have set up as judge." So in the last analysis the question is whether we are willing to accept "the average man" as arbiter in things artistic. I put "the average man" in quotations because the average person of my experience is neither so naïve nor so practical as this overworked puppet of philosophers, psychologists, and critics. Are we willing to have all art conform to the standards of "the average man," or will we still see a value in that which requires for its appreciation the best and most specialized of intellects? Must we consider unsuccessful any literature that is not clear and understandable to the average mind? There would then be slight incentive for the higher development of the human intellect. Our author would not think of wishing to hinder such a development; naturally, he recognizes the coöperation of intellect with physique in the composition of what he considers the highest of the arts.

After Edwards has treated of the hierarchy of in the arts the first part of the book, in the second part he deals with form and subject. Aside from a brief explanation of the nature of form and a short chapter on the significance of the subject in art this part consists of a grammar of design. The analogy for the division into form and subject is drawn from literature, with its sharp distinction, as Edwards points out, between form and subject, or style and sense. A very successful at-

tempt is made, with the help of diagrams, to show definite and clear laws governing artistic form, the laws which go to make up the grammar of design. The formal relationships described are few and simple; they would no doubt seem far too meager to the author of a technical treatise on design. Yet these are fundamental ones and are sufficient for forming some estimate of a work of art. They fall into three divisions: (1) number, the importance of which is particularly well illustrated by the restlessness and unpleasantness introduced into any composition by unmitigated duality; (2) punctuation, which consists in the formal emphasis of beginnings or ends of boundaries; and (3) inflection, that is, unity in diversity, or harmony.

Part three is devoted to the human agent, the artist, and his relationship to other members of society. Here we are called upon to consider not only "the average man," but the representative of specialized fields. There are prominent specialists who cannot be ignored by the artist: "The statesman and the engineer impose restrictions upon his practical activity, the mathematician and the psychologist attempt to direct his method, the biologist and the historian would impugn his standards of criticism, while the moralist and the metaphysician claim the right to determine his motives."

In examining the artist's relation to these specialists, in determining the respects in which the artist is indebted to them, or vice versa, the author naturally gives only a brief characterization of each. Although he is rather inclined to playful mockery in his chapters on such specialists as the psychologist and metaphysician, his statement of the relationship with the engineer is put clearly enough: "The reason for the engineer's apparent victory over the artist lies in the fact that the former proceeds with the determination and energy which are due to the possession of a scientific method. Architects are wont to disagree with one another, and to scoff at any attempt to propound a theory of design. Hence the members of the average municipal authority have faith in their engineer and take his advice even about subjects upon which he is incompetent

to give any counsel at all, while it frequently occurs that the recommendations of official architectural bodies are scornfully brushed aside as if their members were merely charlatans, or at best amateurs. Recognizing this state of affairs, and envious of the prestige of the engineer, certain architects lay claim to the same kind of ability as the engineer possesses, and even go so far as to assert that good architecture is nothing else but sound construction. But instead of advancing the interests of their own profession by this, they do just the reverse. For if architecture is merely sound construction, clearly the practice of it had better be controlled by engineers, who by training are expert constructors."

The author is not so penetrating nor so earnest in dealing with some of the would-be advisers of the artist. But he succeeds in making us understand his belief in the precedence of reason and intellect to emotion and instinct in art. In his chapter on artist and biologist he uses original arguments to break down the artist's or critic's fortification of instinct. For example, we read: "The process of development is not from instinct to intellect but vice versa. If we were to acquire the faculty of doing consciously what previously we did unconsciously we should not be making any advance. None but a very foolish man would busy himself with his internal organs and try deliberately to direct their operations. . . . Of course, artistic intuition and taste most certainly exist, but they are the result of mental training. A long study of the grammar of design and its practical application to every kind of object will enable a man to arrive at an artistic judgment so rapidly that his act of criticism may be described as intuitive. But his intuition is founded upon knowledge, rather than his knowledge upon intuition.

"The fashioning of inanimate objects into forms of beauty is a recent activity on the part of Man, and a very recent one indeed, for we are not now speaking in terms of history but in terms of biology, a science which deals with evolutionary changes occupying many thousands of years. Art is still in the experimental stage and so is under the direction of intellect."

This insistence upon the rational, the simple, the real throughout the book makes it refreshing and wholesome reading. It serves as a balance to the finely-spun, psychological type of investigation that characterizes much of our study of aesthetics. The clear and pleasing style of the writer, illuminated by his clever comparisons, has not a little to do with his success and is a confirmation of his thesis that artistic form is an important asset in the exposition of any subject.

Fern Rusk Shapley.

The Nature of Landscape. By Samuel Latta Kingan.
8°, 101 pp., 14 pls. Chicago, A. C. McClurg & Co., 1920.

"Feeling, fancy, and spirit" runs the title of the principal chapter, and with these three words Kingan's book is described. For in this sketchy essay on *The Nature of Landscape* both message and medium are as intangible, as elusive as are the ideas represented by these words, which the author tosses about like a juggler keeping three balls in the air. The expression of moods rather than the concise exposition of a theory of landscape painting seems to be the purpose of the book. No fault need be found with such a purpose. The pity is that in part, at least, the author falls just short of its attainment. For when a mental state becomes so vague that its comprehension lies beyond all human powers, it can hardly be called a mood; it is madness.

Two exaggerations, it seems to me, are responsible for what there is of failure in a book like this. First, there is the abuse of intuition, feeling, emotion. When any writer or artist shuts himself up in the tower of emotion, he cuts himself off from communication not only with the rest of the world, but with a large part of himself as well. We can hardly organize our ideas, or even feelings and emotions, without the use of intellect. When our author says: "The artistic imagination has its origin in feeling, and bursts from it as lightning from clouds" or, "Squirm as we may, there is no denying, that our proud intellect, with all its reasons why and causes for, occupies a narrower demesne than its humbler relations [that is, feeling, fancy,

and spirit], and only learns by hearsay, vague and uncertain, of the out-region where they so freely roam," we are prepared for vagueness and uncertainty in the formulation of his own thought. We readily sympathize with him when he says: "The purer the emotion, the more removed from the sway of reason, the less is the consciousness of definite shape or form."

The second exaggeration lies in the abuse of the interchangeableness of the arts. "Nor is landscape, as has been indicated, confined to color and line. The very feel of a noble and powerful picture may be conveyed by words or music. Pictorial form is not of the essence, but only one of the methods of expression. If we may conceive of an artist ambidextrous with pen, brush, and musical instrument, the mood produced by writing, picture or melody, of the same subject, would be similar." Kingan's contention here is partly just. One art may express in a certain measure what is expressed by another art; but that measure depends upon a combination of psychological conditions too complicated to enter into here. Suffice it to say that when literature attempts to usurp the place of painting, it must still wear a literary dress. The impression that we get from reading Kingan's book is that he wishes to produce in his writing some such effect as Monet produces in his painting of the Houses of Parliament seen through the mist. Apparently in the hope of obtaining the vague, indefinite quality of the atmosphere, Kingan employs vague, abstract words, loosely thrown together without regard for sentence structure or intelligible punctuation. He fails to realize that the effect of such painting as Monet's is obtained precisely by complete subservience to the laws of formal composition and color harmony, and that there is no vagueness or indefiniteness in the mind of the painter as to what he wishes to express or how he intends to express it.

Kingan does come down to earth occasionally and make some suggestive observations. He does not always keep up his glorification of emotion and feeling. In his more sober moments he recognizes the primacy of the real: "But we see the intangible only through

the tangible, the invisible only by means of the visible. Without the real there can be no imagination, and our vision of the real, not merely colors, but enters the structure of the imaginative. We must begin at the beginning, and that is the common ground of form, known to men." He can even go so far in his support of the real that the commonplace, earthly members of his audience must call a halt and intercede for imagination. He says, for example, that "Classic trees and Greek marbles, have not changed mankind's conception of trees, or the human form. . . . The common conception will always prevail, the dead level of fact, known and accepted, and it is not art's business to change it, but to adopt it as a base." Leaving aside the question of the business of art, it is patent that art has changed and is continually changing the common conception of objects. Having once lived among the landscape paintings of Corot and Monet, of Inness and Murphy, we can no longer see a tree as we once saw it, or as our neighbor who has never known the paintings sees it.

Intellect, too, Kingan unexpectedly admits into the sanctuary of the arts: "The approach is two-fold, emotional and intellectual. I cannot conceive of an intellectual art, but only of an intellectual display of it. The divination, the bloom, the cleaving joy, are substantive and purely emotional; the control and the portrayal, are operative and largely intellectual." Invariably, however, he considers emotion more important than intellect. Furthermore, the relative position of the two is the basis of his rating of the arts. He associates intellect with line and its functions, emotion with color and value. Thus he concludes that "As the arts progress, as they abandon the staidness and rigidity of the intellect, and cling to the warmer, if more erratic emotions, from architecture to sculpture, and thence to painting, poetry and music, line is subjected and color placed in the ascendant."

By picking up suggestions scattered here and there through the book, we can get an idea, none too clear, to be sure, of the author's theory of the purpose of art. The purpose of art is not the mere satisfaction of laws of

formal composition; it is not the literal transcription of nature; it is not attainment of beauty for its own sake. It is the interpretation of man and his passions: "The painter of figure is not concerned with anatomy as such; he is not a chemist, nor a surgeon. He paints passions, not bodies. It is for the landscape painter, not merely to render nature with whatever intimacy and power he may attain, but above all else, to depict and expose, to interpret and translate man." The purpose of art is the furtherance through beauty of something already of value, and that value is, apparently, measured hedonistically: "The art that does not further something already of value is worthless. . . . Better a work, mediocre in beauty and in truth, on an important subject, than a work great in beauty and in truth—if this may be—on a trivial one." "Beauty is always of, or belonging to, something else, never of itself alone." "Beauty and truth came into the world, not separate and apart and of themselves, but to make more pleasurable all pleasure-giving things."

The book could have been greatly improved by more careful revision before publication. A little criticism would have led the author to put his ideas into more intelligible form and to avoid the vagueness and looseness in his abundant lofty descriptions so that their poetic beauty could have been more fully realized.

Fern Rusk Shapley.

NOTES

Minutes of the Tenth Annual Meeting of the College Art Association of America, Corcoran Gallery of Art, Washington, D. C., Thursday, Friday, Saturday, March 24, 25, 26, 1921.

On the approval of the Auditing Committee the following annual report of the Secretary-Treasurer was accepted:

The Secretary-Treasurer reported at the last meeting a balance of \$117.42. The income from all sources during the year has been \$899.70. The expenses during the year have been \$1013.41. That leaves a balance on hand of \$3.71. The considerable increase in income and expenditure is largely due to the funds from life memberships, which have been received and invested temporarily in Liberty Bonds, and thus figure both as receipts and disbursements.

The Committee on Membership reported that about two hundred and fifty letters were sent out individually to libraries during the year, with good results, and that a number of individual members had been added through the medium of friends.

The Committee on Reproductions for the College Museum and Art Gallery reported its intention of taking up its work with added contributors now that international conditions permitted.

The Committee on Books for the College Art Library reported the completion of its work with the list published in *The Art Bulletin*, vol. III, no. 1.

The Committee on Investigation of Art Education in American Colleges and Universities reported its previous attempts and present prospects of getting funds adequate to accomplish its work.

The Committee on Publications reported the continued success of *The Art Bulletin*.

The Committee on Research Work and Graduate Teaching in Art reported postponement of its activity

owing to the travels of its members in Europe during part of the year.

The Committee on Publicity presented the following report:

The work of the Publicity Committee in the past year has been confined to two attempts at purveying information to that portion of the public interested in art.

Upon the appointment of the present chairman of the Publicity Committee—accepted under protest—reports of the 1920 meeting in Cleveland were furnished to all of the art periodicals of the country, some of which used them in condensed form.

Upon the decision to hold the 1921 meeting in Washington, announcement of that fact was again furnished these same periodicals, practically all of which gave some space to it. A later announcement containing something of the program to be presented was, so far as we are able to ascertain, greatly condensed, when used at all.

Dr. Mitchell Carroll very kindly agreed to take charge of the publicity in Washington, and leaving it in his competent hands we feel that it will be up to the highest expectations of the officers and members of the association.

For much information and assistance, the committee desires to express its thanks to Dr. David M. Robinson, without whose coöperation even these small accomplishments would have been impossible.

In presenting this report we feel that two recommendations should be made if it be not deemed presumptuous.

FIRST—We recommend that at the meeting in Washington a definite publicity policy be established by the Board of Directors.

SECOND—We recommend that some one more closely in touch with the work of the organization, and in more constant communication with its officers, be appointed to the chairmanship of the committee, and we can think of no one more fitted for this work than Mrs. Fern Rusk Shapley.

It was voted that a committee be appointed to take up the matter of coöperation with the American Federation of Arts.

It was voted that a committee be appointed to take up the matter of a general conference on all the arts.

It was voted that the tenure of committees in the College Art Association of America be made as long as three years when practicable.

It was voted that the question of increasing dues be referred to the President and Secretary with power to act.

It was voted that the question of the time and place of the next meeting be referred to the Committee on Time and Place with power to act.

It was voted to adopt a resolution presented by the Committee on Resolutions thanking all those whose efforts had made the tenth annual meeting a success.

A telegram of greetings from the Eastern Arts Association in convention at Baltimore was received and the Secretary was instructed to return the greetings of the College Art Association of America.

The President requested to have on record his resignation effective after one year.

The following report of the Committee on Nominations was unanimously adopted:

President	David M. Robinson,
Vice-President	Paul J. Sachs,
Secretary-Treasurer	John Shapley,
Directors	Alfred V. Churchill,
	Ellsworth Woodward.

